

How Is Horror Illustrated In Movie Posters?

A Study on The Evolution of Horror Movie Posters

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<p>Abstract:</p> <p>In this dissertation I will analyze horror movie posters and give insight into how they have evolved through out the years and how fear is marketed in the posters. I will then explain the aesthetics of the posters and how they have changed and why. The reason to why I chose to write my dissertation on this subject was because of the fact that the quality and effort put into the creating of modern-day horror movie posters has sunk in my opinion and because of the fact that movie posters in general have always fascinated me. I am also very interested in designing movie posters myself one day.</p> <p>I will look at how the posters have evolved, not just from an economical point of view but rather a trendy and a psychological point of view. It is safe to say that less money and effort is being used on the designing of posters in the film industry today. This does not mean that designers would not take influences from each other and produce something that they think the audiences wishes to see.</p> <p>Horror films have been made around the globe since the 19th century.</p> <p>Because of the nature of the study and how broad it is, I will narrow down my study and research to movies made in the western civilization, primarily focused on Hollywood productions.</p>	
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<p>Sammandrag:</p> <p>I detta examensarbete ska jag analysera skräckfilmsplanscher och ge en inblick på hur de har utvecklats med åren och hur skräck marknadsförs i filmplanscher. Jag ska även förklara estetiken bakom planscherna, hur den har förändrats och varför. Orsaken till varför jag valde detta som mitt ämne var pga. att kvaliteten och insatsen som blivit satt på skapandet av dessa planscher. Dessutom har jag alltid varit fascinerad av dem och vill skapa dem själv i framtiden.</p> <p>Jag ska kolla hur planscherna har utvecklats, inte endast från en ekonomisk synvinkel utan även genom trenderna som existerat samt från en psykologisk synvinkel. Man kan vara överens om att allt mindre tid samt resurser används i skapandet av planscherna i dagens läge. Detta betyder nödvändigtvis inte att designers inte skulle ta inflytande från varandra då de skapar något den allmänna publiken vill se.</p> <p>Skräckfilmsplanscher har existerat sedan 1800-talet. Pga. att ämnet är så brett, har jag valt att reducera mitt studieämne till de västerländska planscherna, med primär fokus på Hollywood produktioner.</p>	
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Figures

Figure 1. The Shining (1980)

Figure 2. Turistas (2006)

Figure 3. One Missed Call (2008)

Figure 4. The Eye (2008)

Figure 5. The Theatre Bizarre (2011)

Figure 6. The Grudge 4 (2009)

Figure 7. House (2008)

Figure 8. Hannibal (2001)

Figure 9. The Texas Chainsaw Massacre (2003)

Figure 10. REC2 (2009)

Figure 11. Mirrors (2008)

Figure 12. Jaws (1975)

Figure 13. The Monster (1925)

Figure 14. The House of the Devil (1896)

Figure 15. Nosferatu (1922)

Figure 16. Dracula (1931)

Figure 17. Se7en (1995)

Figure 18. Halloween (2007)

Figure 19. Colour wheel from YouTube-video "WTF Happened to Movie Posters"

Figure 20. Colour scheme provided by graphic designer Vijay Pandurangan

Figure 21. Halloween (1978)

Figure 22. Halloween Resurrection (2002)

Figure 23. Image from "The Anatomy of Type" (2012)

Figure 24. Example of a "ghoulish" typeface

Figure 25. Typeface used in the logo for "Basket Case" (1982)

Figure 26. Saw (2004)

Figure 27. The Last House on the Left (2009)

Figure 28. Saw 2 (2005)

Figure 29. Saw 3 (2006)

Figure 30. Letter from Stanley Kubrick to his projectionists (1975)

Figure 31. Psycho (1960)

Figure 32. The Birds (1963)

Figure 33. A Nightmare on Elm Street (2010)

CONTENTS

1. Key Terms
2. Acknowledgements
3. Abstract
4. Introduction
 - 4.1 How have movies been marketed in posters?
5. Literature Review
6. History of horror movies and their posters
 - 6.1 When did it all begin?
 - 6.2 How did the horror poster evolve after this?
7. Aesthetics
 - 7.1 Colour Schemes
 - 7.2 Typeface and typography
 - 7.3 Illustrations and photos
 - 7.4 Tag lines
 - 7.5 Analysis of Psycho (1960)
 - 7.6 Conclusion about Aesthetics
8. Conclusion
9. Bibliography
10. Conclusion in swedish - Sammanfattning på svenska

1. Key terms

Poster

A poster is any piece of printed or painted paper designed to be attached to a wall or a surface. Typically posters are a combination of visual and typographical elements, although a poster may just include text or just graphics. They are designed to inform the viewer and to be eye-catching. Some posters are just pieces of artwork. They are a tool of advertisers, particularly of political or social events, musical acts and movies, and other groups trying to communicate a message. Many posters have become collectables and common artwork. This has led to a reproduction of famous artwork that is generally low-cost compared to original artwork.

Posters, in the form of placards and posted bills, have been used since earliest times, mainly as tools for advertising and announcing events. (Gosling, 1999) Posters with solely text have a long history. They were used as advertisements for the plays of Shakespeare and made citizens aware of government announcements. In 1796 Alois Senefelder developed a printing technique that made it possible to print cheap mass productions. This was called lithography. This was soon followed by chromolithography, which in turn made the mass printing of posters with vibrant colour schemes possible. (Eskilson, 2012)

Horror films

Horror films are a genre of films that seek to frighten its viewers and bring out negative emotions and phobias that people may suffer from. The first horror movies were made in the end of the 19th century. The main reason for people, like myself, to watch horror films is probably the thrill it gives. When you get frightened, adrenaline is released in your body. This can be quite a rush. And it is entertaining.

Horror films are divided into subgenres consisting of **mockumentaries** (movies where fictional events and characters are displayed in the style of a documentary), **splatters** (films that concentrate on the amount of violence and gore in the film than the plot itself), **post-apocalyptic films** (where the world has succumbed to a virus or disaster of some sort and has a plot revolving around people trying to survive in the remnants of the world) among others.

Development

Development is a term used to describe something abstract or concrete evolving into something else from its original form. It can be a product of some sort or a thought or an idea. All objects and our minds develop constantly into a direction that can be either negative or positive, depending on the outcome of what the ideas and thoughts consist of and what actions they lead to.

The film industry

The film industry is a general term to sum up film studios, production companies, directors, producers, screenwriters, film festivals and so on. The film industry plays an important role in this study since the production companies are the ones hiring graphic designers to brand and advertise the films.

Fear and anxiety

Fear is an emotion that is triggered when a living entity experiences situations that may be a threat. This emotion triggers chemicals in the brain, which makes us act differently from our normal, calm and safe state. Fear can be a personal; it can be triggered by a personal phobia (which means fear of something). Fear is also triggered by our survival instincts.

Anxiety is a state of discomfort. Fear and anxiety isn't the same thing but are close since one can trigger the other. The main difference would be that fear is triggered by something present. Anxiety on the other hand might be triggered by something in the future. When it comes to horror films, anxiety may be to more appropriate term to use. Someone watching a horror films isn't necessarily experiencing fear because there is no direct threat, just a thought of what could happen if the things on the screen happened to the viewer in reality.

Marketing and branding

Marketing and branding are terms used to sell a product or an idea to the consumer. The difference between these two is that marketing is the product you are selling and branding is what you are. For instance, Stanley Kubrick marketed his wonderful films by using the strong branding that the posters by Saul Bass gave the films.

Aesthetics

"Aesthetics, also spelled æsthetics and esthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty." (Merriam-Webster Dictionary)

Aesthetics, a term originating in Ancient Greece, has been defined differently by many philosophers throughout history.

In my study, aesthetics is defined as the key elements that are featured in movie posters (tag lines, typeface, colour scheme).

2. Acknowledgements

There are a couple of people I'd like to thank for their support in executing this study. I would like to thank Dr. Alan Meades for supporting me when I had trouble finding literature that would relate to my study and making me feel welcome at Canterbury Christ Church University during my exchange program.

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3. Abstract

In this dissertation I will analyze horror movie posters and give insight into how they have evolved through out the years and how fear is marketed in the posters. I will then explain the aesthetics of the posters and how they have changed and why. The reason to why I chose to write my dissertation on this subject was because of the fact that the quality and effort put into the creating of modern-day horror movie posters has sunk in my opinion and because of the fact that movie posters in general have always fascinated me. I am also very interested in designing movie posters myself one day.

I will look at how the posters have evolved, not just from an economical point of view but rather a trendy and a psychological point of view. It is clear that less money and effort is being used on the designing of posters in the film industry today. This does not mean that designers would not take influences from each other and produce something that they think the audiences wishes to see.

Horror films have been made around the globe since the 19th century. Because of the nature of the study and how broad it is, I will narrow down my study and research to movies made in the western civilization, primarily focused on Hollywood productions.

The point with this dissertation is to build a foundation for waking a discussion around the theme about the evolution of movie posters.

4. Introduction

The purpose of this study is to take a look at how horror movie posters have evolved and trying to figure out the reasons why they have evolved from what they were to what they are now. As mentioned above, the modern movie poster is more of a "forced" extra in the production and advertising process, rather than being the face of an extraordinary film that future generations want to have home as a aesthetic, decorative piece of art.

4.1 How have movies been marketed in posters?

Take, for example Stanley Kubrick's movie, *The Shining* (1980) (**Figure 1**). When released, this movie was depicted in a poster like this: The title of the film is in the center of the poster in order to catch the eye of the audience. The colors, yellow and black, are bold. There is a face unrelated to the film inside the title, which in my opinion is a little confusing yet intriguing. As yellow connotes danger because of warning signs that are typically yellow, the genre of the film is made clear to the audience. The comment, "*A Masterpiece Of Modern Horror*", implies that it has got positive reviews from the critic(s).



Figure 1 *The Shining* (1980)

It is agreeable, that Kubrick, the director of the film, is a perfectionist. He would not make mistakes in making movies, the same way as for instance Donald Fagen of Steely Dan would never write a bad song.

For example, when Saul Bass, a poster designer who was very close with Stanley Kubrick made drafts and concepts for *The Shining* (1980), Kubrick would personally take a look at the drafts and concepts and rule out ideas he wasn't too fond of. He even made notes and sent them back to Bass. (Marshall, 2014)

This example shows that even the director of the film contributed to the making of the poster for his film. I just cannot see this scenario in modern time. We can only assume the director of *The Avengers* (2012) has a slightest clue of how the poster is going to look like and probably has not got the time to get involved in the marketing. Unfortunately, I cannot back this up with any references, but I can say this from experience, because I have acted myself in a couple of short films back in Finland. The director of these films is a really close friend of mine. When I asked him about any possible posters he kind of ignored the question and explained that he needs to focus on the most important part - completing the actual film. I cannot blame him for this at all given the fact that he co-produced the film on top of directing it.

There is a fair reason for this development. I think that, since advertising has become such an important element of the whole marketing process in the film-industry, the budget doesn't stretch out to the poster department anymore. In the 1920's, films presumably got attention by word of mouth, adverts in daily newspapers and last but not least, the posters. One must also keep in mind that in those days competition was meaningless compared to the present day. It seems to me that today horror movies with badly written scripts and B-actors seem to be released a lot more often than they should. The producers are probably wiping the sweat of their foreheads while looking at the costs. When it comes to posters, the easiest way to get something "satisfying" seems to be contacting a mediocre design agency and have someone put together something in a day or so. This way the production companies save money and time.

I find this study important because I think it is possible to create a poster that is aesthetically beautiful. This is of course subjective. This study might even be interesting to anyone who is a fan of horror film in general!

5. Literature review

In this section I will discuss the literature and sources I have used in my study. Since there are not too many debates and opinions about horror movie posters in general, the sources may be a bit sparse varying from YouTube videos, blog posts and magazine articles to academic literature about psychology and film theory in general. In fact, the only "literature" I could find in the library directly linking to the subject was *Horror Movie Posters: Illustrated History of Movies Through Posters* (1998). This paperback edition of the release was more of a collection of posters and did not unfortunately provide this thesis with that much usable information, but did provide me with beautiful posters. The problem we are facing with all this is that any information that is not backed up by actual, released literature, has to be read through in a critical manner. Another fact is that since movies have been made around the world since the 19th century, it is quite impossible to take all countries and the whole industry into consideration. That is why I have tried to keep my study around the horror movie posters made in western countries, concentrating on Hollywood productions.

This section also features the analysis of horror movie posters from a psychological point of view, explaining how the posters have been designed in order to catch the eye of the viewer.

"People are born with automatic visual detection mechanisms for evolutionarily threatening stimuli, such as snakes. These threatening stimuli are detected more quickly than nonthreatening stimuli and are thought to have evolutionary origins; efficiently detecting threats no doubt provided a selective advantage for our human ancestors" -William James, Henry Holt and Company, The Principles of Psychology (1890)

In the book *The Principles of Psychology* (1890), authors William James and Henry Holt talk about how the human eye and mind can detect different kinds of threats. These threats include insects and animals that might be hostile, venomous or unpleasant in general. What makes the theory about threat detection interesting is the fact that these revelations have been used while branding and marketing horror movies. If you type in "horror movie posters" in google image search, you will see that the majority of designs include a portrait of a face on the poster. Some of the posters put more weight on the visibility of the eye(s).

Figure 2 *Turistas*
(2006)



Figure 3 *One Missed Call*
(2008)



Figure 4 *The Eye*
(2008)



Figure 5 *The Theatre Bizarre*
(2011)



Figure 6 *The Grudge 4*
(2009)



Figure 7 *House*
(2008)

The posters above show that the eye has been used as the main object to trigger the threat detection. According to William James and Henry Holt, even an angry face could trigger the threat detection mechanism.

Let's take a closer look at **Figure 7**. Since the film is called House we can assume that the events of the film happen inside a house or several houses. I think they should have left it like that. What they have done here, that I think is a bit unnecessary, is that they have added a pair of eyes on the sky above the house that look like they do not belong at all. One might assume that they've been aware of the threat detection theory and made use of it when designing their posters. This is because it seems to me that the designer of the poster was worried that it was not intimidating enough with just the creepy house. They wanted to catch the attention of the audience by using psychological means, instead of aesthetics.

So if you combine a facial expression that portrays anger, sadness or discomfort with elements from the actual film, you get a poster that will surely stick out from rest at your local venue, but isn't necessarily a masterpiece of art.

Figure 8 *Hannibal*
(2001)



"Advertising posters for *Hannibal*, featuring the doctor as red-eyed devil with half of his sallow face in deep shadow, both alluded to the long gap between films as well as promised even higher levels of mayhem with the tagline: 'Break the Silence'. Notably missing from the poster images was Clarice Starling or any other female face, such as the evocative mute woman from *Silence*'s marketing campaign. This time around, the poster and title promised, somewhat misleadingly, the focus would be on the devil himself." (Simpson, 2004)

In the book *Horror Film: Creating and Marketing Fear* (2004), one of the authors, Philip L. Simpson points out that the poster for *Hannibal* (2001) gives the viewer the feeling that "nothing is over". The tagline "Break The Silence" suggests that there is a lot more gore, fear and horrific events to this film than its predecessor *Silence of The Lambs*.

The poster for the previous film had a face on it as well, but instead of having the villain of the film, it had a picture of the hero Clarice Starling. Because the sequel, *Hannibal* (2001), focuses on the villain and his deeds this poster design was more than convenient. Adding the red eye-colour and making the half of the face darkened makes it really obvious that this is a horror film. All in all, even though this design is very typical in this genre and it doesn't let you down. It is intimidating and it gives a clear idea of what genre the movie belongs in and who the villain in the film is.

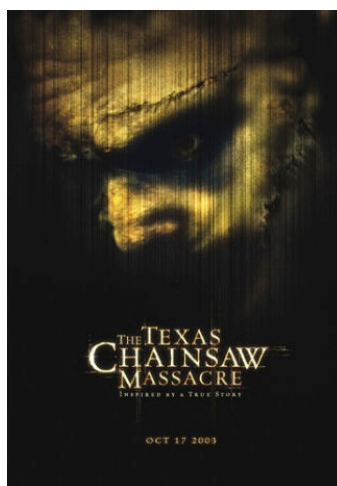


Figure 9 *The Texas Chainsaw Massacre*
(2003)

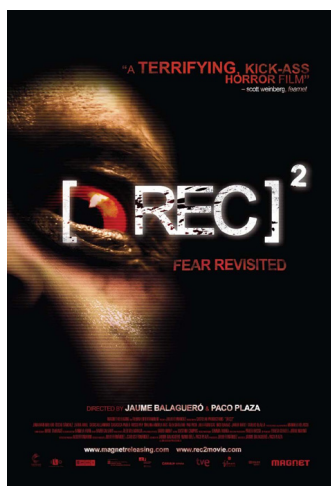


Figure 10 *REC2*
(2009)



Figure 11 *Mirrors*
(2008)

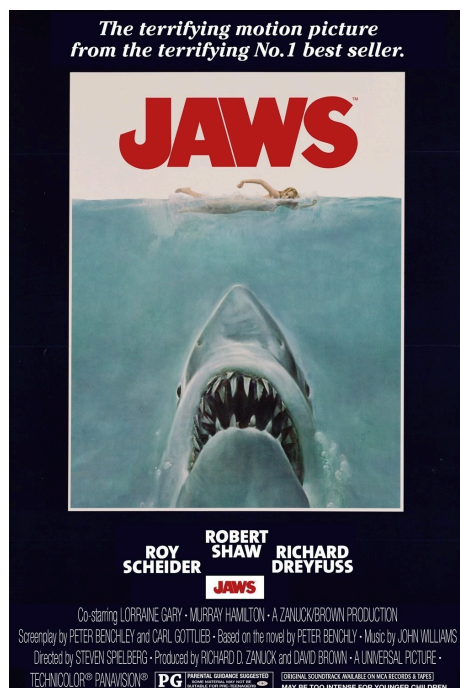
Here you can see how the concept has been used in designing the posters for other famous horror films. If we take a closer look at these posters, we can see that colour schemes do not differ from each other drastically. If we look at **Figure 9** (The Texas Chainsaw Massacre) we can see that the contrast colour to the black is a mixture of brown and yellow. **Figure 10** (REC2) and **Figure 11** (Mirrors) have used the common red and black. **Figure 9** and **Figure 11** use fonts with serifs while **Figure 10** uses a sans-serif (typeface without serifs). This is likely because of the fact that the title in **Figure 10** serves as the logo through out the whole film franchise. We will discuss the typefaces in the section about the aesthetics of movie posters later on.

"I can't believe they are doing so little. I can't believe they're not marketing the movie. They're just showing the actors, so every movie looks like the next one"
 -Bill Gold (*Secrets Behind Hollywood's Greatest Movie Posters* by A. Block, 2011)

In a story by Alex Ben Block, journalist for The Hollywood Reporter, he interviews famous poster designer Bill Gold.

Gold is famous for creating posters for films like *Dirty Harry* (1971), *Casablanca* (1942) and *My Fair Lady* (1964) among others. It is mentioned in the story that Gold had respect for the film and the storyline - the storyline that he tried to advance through the design of the poster. The quote above also backs up my theory of posters becoming a bit 'sloppy'.

Gold's remarks made me think about a chapter I read in the book *Film Theory Goes to the Movies: Cultural Analysis of Contemporary Film* (2012) by Jim Collins & Co. In the chapter titled *Jaws and the New Hollywood* the author explains that *Jaws* (1975) by Steven Spielberg ended a five-year long recession in Hollywood. The film pushed the budgets but saved the day by becoming a box office hit. Spielberg can probably thank producers Richard D. Zanuck and David Brown who put 2,5 million dollars on promoting the film.



It is also mentioned in the chapter that the marketing budget for the film covered the print ad campaign, which would be the poster you can see on your left, TV and radio ads.

In the book *High Concept: Movies and Marketing in Hollywood* (2010), author Justin Wyatt describes the comparison between *Jaws* (1975) and the musical drama *Nashville* (1975) as a "useful contrast between high and low concept print advertising". He explains that the marketing campaign of *Nashville* (1975) wasn't as successful as the one for *Jaws*.

Figure 12 *Jaws*
 (1975)

Wyatt points out that the print for *Jaws* was featured in different forms of marketing; the TV ad, the "tie-in" edition of the novel the film is based on and finally, the poster. The reason I'm pointing this out is because the marketing campaign for *Jaws* was according to the author more lucrative than the one for *Nashville* with *Jaws* grossing 260 million dollars worldwide with a budget of 7 million dollars, while *Nashville* grossed 9,9 million dollars worldwide (BoxOfficeMojo).

While *Jaws* managed to create a brand for itself with the help of the poster ad campaign the campaign for *Nashville*, according to Wyatt, illustrated a basic problem in terms of marketing. However, he furthermore points out that the narrative and complex social themes could not have been easily reduced to a single marketing image without severe distortion, or oversimplification, of the film's content (Wyatt, 2010).

This observation proves that the poster for a film can be used in the rest of the marketing campaign. Although the producers played the their cards right in the marketing campaign for *Jaws*, the other film *Nashville* didn't have the same potential because of its storyline.

6. History of horror movies and their posters

"At the turn of the century, the world had a very high illiteracy rate. Posters, with their vibrant colors and pictures, and limited words, provided a means of advertising on a level that could be understood by the majority of the general public."

(Poole, 1997)



Figure 13 *The Monster*
(1925)

When horror movie posters were created in the beginning of the 20th century, photos were not used and the artists were much more concentrated and keen on displaying the art behind the films. This does not mean that gaining peoples attention would have been less significant. What caught the eye back then was the brilliant use of colours and the beauty behind the illustrations. However, it is clear that the artists wanted to depict the villains and/or main characters of the films in the poster, but not in the same brutal and gore way as they are depicted in modern horror movie posters. You can tell this from comparing figures of the films from the 2000's with the ones from the mid of the 20th century.

Pool's theory is backed up by many examples. Take for instance Roland West's *The Monster* (1925) (Figure 13). You can see that it is an illustrated, hand-made poster that has the title of the film in the center with a clear, red typeface. The red colour makes the title stand out from the otherwise blue/grey/beige poster. West's name, the cast and production company are portrayed on the poster in a more subtle way, being written with another typeface and in another colour to keep the emphasis on the title.

6.1 When did it all begin?

According to Maurice Babbis (2012), one of the first ever horror film made was the french *Le Manoir du Diable* or *The House of the Devil* (1896) which was a 3-minute long, silent film by Georges Melies back in 1896.

Another short film released around the same times was titled *The Execution of Mary Stuart* (1895) and was directed by American inventor Thomas Edison. This was a historical depiction of the execution of Queen Mary of the Scots who was executed for treason back in 1567. This film has a running time of 15 seconds.

When it comes to feature films, *Nosferatu* (1922) by F. W. Murnau is most likely the first full lenght feature horror film. This film was released in 1922 and has a running time of 94 minutes. (Babbis, 2012)

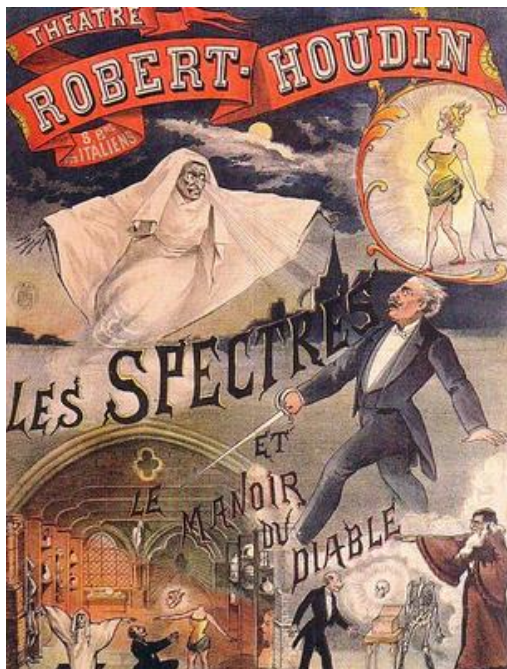


Figure 14 *The House of the Devil* (1896)

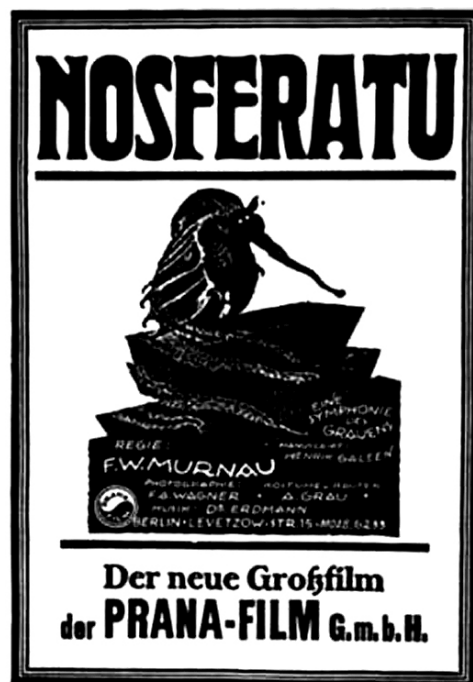


Figure 15 *Nosferatu* (1922)

How do these two historical posters differ and what have they got in common? As you can see, the thing these posters have in common is the fact that the villain is portrayed in both posters. I will call *The House of the Devil* (1896) **Figure 14** and *Nosferatu* (1922) **Figure 15**. We can assume that the flying creature on Figure 1 is in fact the villain in the film. This is because of these obvious reasons and observations: Humans cannot fly. The face on this creature is not as human as, for instance, the face of the presumable hero of the film on the right side of the poster. We can assume he's the hero because of the frightened face expression he has while looking at the villain and the sword he is wielding.

Since *The House of the Devil* (1896) is only 3 minutes long, we can assume that whoever designed the poster for this film decided to put in all the characters of the film into the poster. Meanwhile **Figure 15** concentrates on the villain. If the villain alone is portrayed in the poster as the central figure we can theorize the following; either the designer wants the audience to be intimidated by the villain, or the villain is in fact the lead character of the film (**Figure 8**, **Figure 9** & **Figure 15**).

One thing that used to be quite common was to credit the creators of the film on the poster. Nowadays the actors gain all the attention. On **Figure 14** you can see the name Robert Houdin on the top of the poster. The first thing someone might think is that this is star actor of the film and if not that, the director.

Truth is this is actually the person who opened a venue named after him. And this is where the film was shown.

6.2 How did the horror poster evolve after this?

Much has changed since, actors have become celebrities of the general public and feature films are shown in theatres around the globe. This might be the reason of the decline of featuring the venues in the posters.



Figure 16 *Dracula*
(1931)

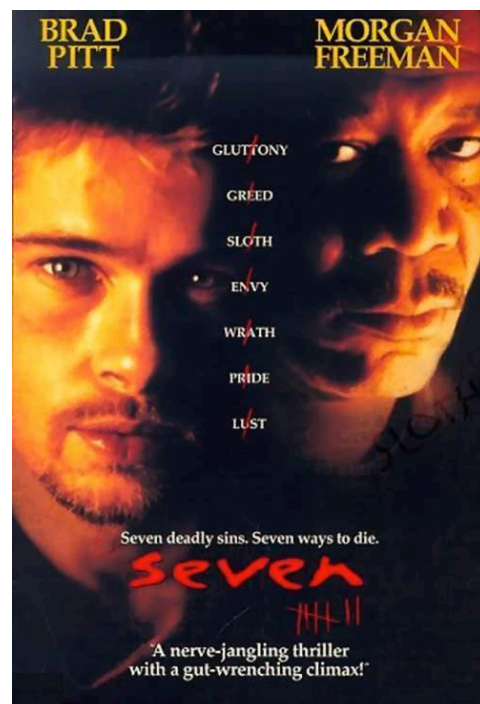


Figure 17 *Se7en*
(1995)

Let's compare figures 16 and 17.

I am doing this because I want to take one poster from each side of the timeline of posters I am researching, **Figure 16** representing the "what posters used to be" while **Figure 17** represents "what posters have become".

If you look at **Figure 16**, you can see that the title of the film is the central element together with the villain. *Carl Laemmle*, the director is given credit as are the cast and production companies. **Figure 17** doesn't mention the director at all. According to Box Office Mojo, a site that keeps track of how much films have grossed and their budgets, the budget for the film depicted in **Figure 17** was 33 million dollars. Casting stars like Morgan Freeman and Brad Pitt will make sure the budget stays high, both having a net worth of over a 100 million dollars (www.celebritynetworth.com) And it is clear that actors like these will surely work as audience magnets. You can see that in the gross revenue of the film (*Se7en*), which was around 100 million dollars. (BoxOfficeMojo)

We can agree that even though the poster for **Figure 17** wasn't aesthetically beautiful, the design served its purpose and the film gained commercial success. Summarized, people saw the poster and instantly recognized stars Freeman and Pitt. This aroused interest and made the audience go and see it.

7. Aesthetics

Aesthetics is defined by *Webster's New World College Dictionary* as: "the study or theory of beauty and of the psychological responses to it; specif., the branch of philosophy dealing with art, its creative sources, its forms, and its effects."

Aesthetics is a term that has evolved through out time and has been defined in many ways depending on the theorist and the era they have lived in. German philosopher Immanuel Kant wrote in his book *Critique of Judgement* (1790) that aesthetics was defined as "judgements of taste". By this he meant that even though it appears that we are using reason to decide what is beautiful, the judgment is not a cognitive judgment, "and is consequently not logical, but aesthetical" (1790).

In his book *Introduction to Aesthetics*, Wilhelm Fink theorizes that aesthetics refer to the appreciation of any object that is not necessarily an art object, but any object, like a soda can or table. Artistic judgement, on the other hand, concentrates more on the appreciation of art and artwork (1995).

According to these theories, Kant saw aesthetics being about personal opinion and judgement while Fink is implying that aesthetics is not defined by art and any object can be aesthetically beautiful.

Using these theories I've concluded that posters were not necessarily designed to be art or hung in a gallery. They are not high art. Rather these posters were made to visually please people and gain their attention and interest using aesthetics.

Aesthetics in this chapter is defined as the key elements (illustrations, typeface, colour schemes) that make the movie poster into what it is and how to bring out the beauty in the posters as artwork. I argue that in the beginning of 20th century, these key elements were used to create memorable pieces of art. The posters from the end of the 20th century and the beginning of the 21st century seem to concentrate on showing the elements that show the production values of the film (**Figure 17**).

In this section of the text I will go through all the components that create the poster. These elements include colour schemes, typefaces, whether it is an illustrated work of art and/or photography based one, tag lines and what the central theme of the poster is. Is the main focus of the poster the villain of the film? Or is it another object in the film that re-appears often or a specific location where the film is set in? Is there a tagline in the film that has been given a status of being memorable?

I will explain the aesthetics and use horror movie posters from different periods of time as examples and compare their aesthetics with one another, followed by a conclusion.

7.1 Colour schemes

In the video *WTF Happened to Movie Posters* above it's also mentioned, that if you take two colors from the opposite end of the colour wheel, they'll complement one another. This has led to the wide use of, for instance, the blending of teal and orange. This fact was just to point out that easy, but fully functional means have been used in the colour scheme of the modern day posters.



Figure 18 *Halloween*
(2007)

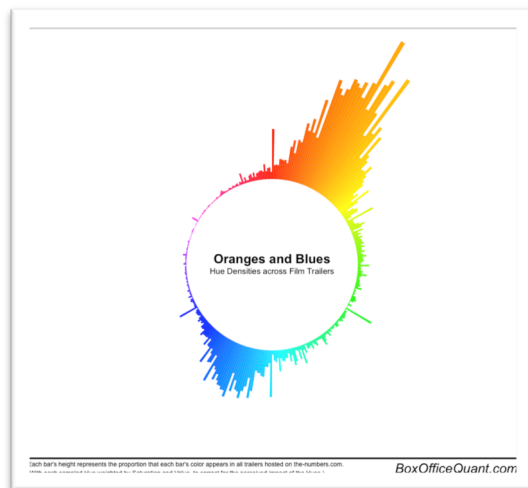


Figure 19

Now, when you look at the slides, put together by a user under the pseudonym abbsmurray, in *Elements of a successful movie poster* he brings out the positive in modern movie posters. Meanwhile, *WTF Happened to Movie Posters* concentrates on criticizing them and goes on about how much more effort was put into the posters before. I will be referring to *WTF Happened to Movie Posters* as "**GBD**" going forward. When you compare the analysis by GBD compared to the one provided by abbsmurray, the evolution of movie posters can be viewed from two different angles.

Abbsmurray uses modern posters as examples and explains what key elements a poster should have in order to gain attention. GBD on the other hand gives an impression that whenever a designer gets a good idea for a poster, it instantly gets copied. (Abbsmurray, 2012)

Take for instance the poster for the re-released *Halloween* (2007) (**Figure 18**) by Rob Zombie. GBD also explains that one very common way to portrait the villain or hero in the films is by putting them standing in front of some huge obstacle they must overcome. Why I used this example is to simply state that design ideas get used over and over again since production companies don't have a budget big enough to have a wonderful, unique poster made for them.

So, how have the colour schemes used in posters evolved?

According to graphic designer Vijay Pandurangan, the colour scheme has become a bit darker/bluer if you look at **Figure 20** below.

How he made this discovery lies in a brilliant "unified view" that consists of horizontal strips of posters jammed into one single image. (Pandurangan, 2012)

"The width of each hue represents the amount of that hue across all images for that year, and the saturation and lighting were the weighted average for all matching pixels."
(Pandurangan, 2012)

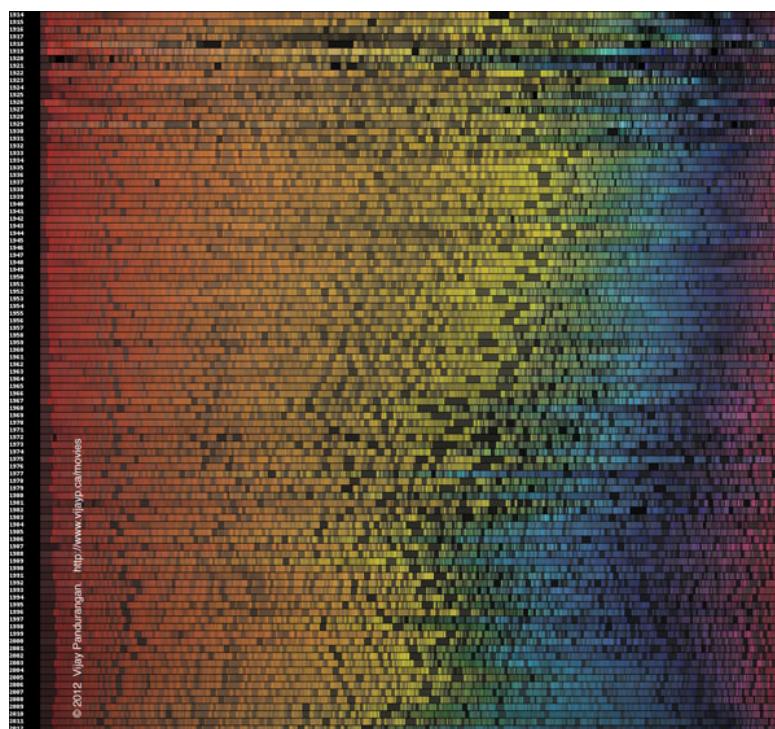


Figure 20

If we look at **Figure 20** we will see that posters released for the passed 40 years have a much more darker hue than posters released in the beginning of the 20th century. The change in hue might be explained by the fact that sci-fi movies saw a new wave of popularity in the 70's because of manned trips to the moon made in the end of the 60's and beginning of the 70's. Films like *Alien* (1979), *Star Wars* (1977) and *Blade Runner* (1982) are worth mentioning.

When you compare the two opposite ends of the timeline, you can see a huge difference in the hue. This can be explained with the amount of horror-, thriller- and sci-fi movies being released.

This leads as back to the *Hannibal* (2001) poster and GBD's analysis. The unique illustrated masterpieces started losing their importance in the 90's because advertising the film on TV and huge events bit the biggest piece of the budget. (Goodbadflicks, 2013)

I argue the decrease in marketing budgets has led to the fact that posters have been done quickly and cheap in order to save time and money. Single colour posters with huge typefaces are trendy at the moment as seen/visualized in horror films released in the 2000's. (Figures 8, 9, 10 & 11) The average consumer might say that the reason to this trend is because it's minimalist, minimalist meaning simple and "clean" of elements that are just filling empty space. However, the truth might be a bit different. Take for example remakes of old horror films like *Friday the 13th* (1980) and sequels and prequels to films that are released decades after the first film of a franchise. Another good example would be the *Halloween* franchise. This is because the Halloween franchise reflects the changes in key terms.



Figure 21 *Halloween*
(1978)

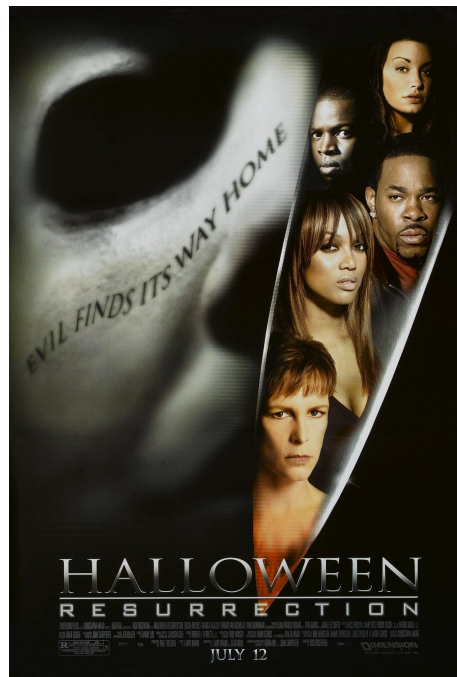


Figure 22 *Halloween Resurrection*
(2002)

Even though the poster for the first and original film (Figure 21) of the franchise has just an image on a black background, much like *Hannibal* (2001), you can see that with a little effort you can come up with genius results. The hand mirrored into 4 layers that forms a pumpkin is brilliant. If you ask me, I think the poster on the right (Figure 22) looks like the typical Hollywood movie that any first year graphic designer could pull off with the help of a couple image editing tutorials.

The villain and the main cast have to be portrayed because actors gain much more fame and attention in the media than directors these days.

My conclusion about the theory of the evolution of colour schemes in movie posters is, that you can come up with brilliant ways to create a simple poster, as long as you don't take the easy way out and give up all effort of creativity. I think there are a few tricks that designers could use in order to get the perfect colour scheme. The designer should watch the film. If there are any objects that contrast from the rest with its colour, this could help. Look at **Figure 13**, and you will see the vase on the table. The vase sticks out from the rest of the colour scheme and gives a wonderful contrast, which is then supported by the title of the film.

It would be unfair to say all posters made today are bad, I just do not like the fact that they constantly copy one another and meet up with all the expectations the consumer has.

7.2 Typeface and typography

William James and Henry also point out that threat detections can be triggered by for instance spiders and snakes or any other animal that might appear threatening and/or hostile to humans. Therefore, anything that resembles a snake or arachnids may trigger the threat detection mechanism. (1890)

They point out that for instance children might get scared of garden hoses and twigs because they resemble snakes and spiders. If you look at *The Anatomy of Type: A Graphic Guide To 100 Typefaces* (2012) by Stephen Coles, you can see from one of the spreads that all the parts of the letter have names of their own. One part of the letter is called a "leg".



Figure 23

This might explain the wide use of serif fonts in horror movie posters and why you very seldom come across typefaces in horror movie posters that lack serifs. For instance, the **Figure 8** poster uses a serif-based typeface, as does all the other figures that follow the same aesthetics as **Figure 8**. In **Figure 10** the typeface is used in the actual logo of the film franchise.



Figure 24 (example of a "ghoulish" typeface)

Another common style of typeface used for horror movie posters would be the "dripping" typeface.

If you look at posters for films like *Nightmare on Elm Street Part 2: Freddy's Revenge* (1985), *Sleepaway Camp* (1983), *Creepshow* (1982), *Chopping Mall* (1986) and many more, you can see that the "dripping" typeface was very common especially in the 80's, and suggested the viewer that there is going to be gore in the film!

In think, this particular typeface has become quite rare. Whenever you see a "dripping" typeface in the design of the poster, you automatically think that it is an "older" horror film or a comedy/splatter film like *Return of The Living Dead* (1985).



Figure 25 Typeface used in the logo for *Basket Case* (1982)

Unfortunately, this style of typeface has hardly been used in the modern horror movie posters. The most common typeface in modern posters would be a serif based, sharp typeface. This can be related back to the theory of threat detection discussed above. To recap, the theory of threat detection is about the human eye being observant of everything that looks threatening. Thus the "legs" of the typeface can be seen as, for instance, spider legs (**Figure 24**).



Figure 26 *Saw*
(2004)



Figure 27 *The Last House on the Left*
(2009)

If we take another look at the video by GBD that was mentioned earlier we can see how he compares modern movie posters to older ones. These comparisons give very clear examples on how the importance and budget for movie posters has sunk drastically in the passed 30 years. The fact is that using a typeface that looks illustrated doesn't go hand in hand with a dark poster with a photo of a face and a dropped shadow like, for instance, *Hannibal* (2001).

Now let's focus on logos that are made with the help of typefaces and creativity combined. On prezi (a cloud-based presentation software) a slide with the title *Typography of Horror Title Sequences* by Cameron Legister (2014), the logo that caught my eye was the logo for *Saw* (2004). Since the saw is the main object in the film, the designer of the poster made the "W" look like a saw. Genius. This logo has followed the franchise throughout. The films in the *Saw* franchise are filled with gore, and therefore the franchise wanted to market itself being raw.



Figure 28 *Saw 2*
(2005)

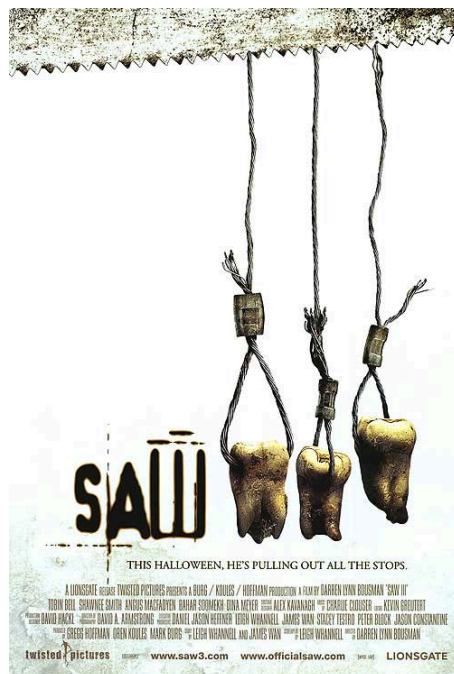


Figure 29 *Saw 3*
(2006)

If you look at the two figures above, you can see that *Saw 2* (2005) and *Saw 3* (2006). Like the rest of the franchise, instead of using numbers, they've used body parts; two fingers means it is the second film and three teeth means it is the third film being promoted. I think this is brilliant.

In Saul Bass' *Rejected Poster Concepts for The Shining* by Colin Marshall (2014), Marshall explains that Bass included images of concepts for *The Shining* in a letter, which was rejected by Kubrick. Personally, I liked all of the designs but Kubrick made some really good points and notes while giving them critique. One design he describes as the one for a science fiction, which was unfitting for the film, while another design has a typeface too hard to read.

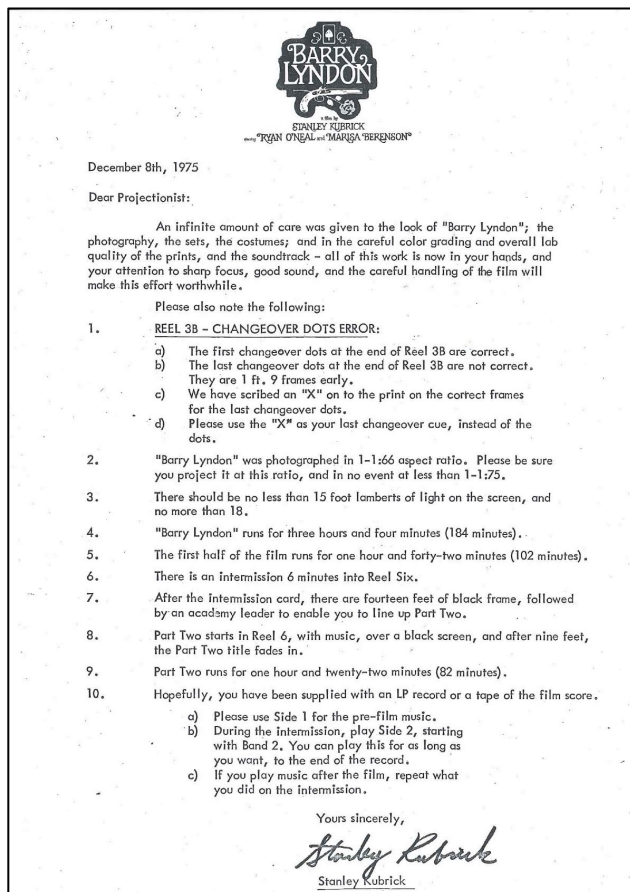


Figure 30

This letter proves my theory of Kubrick being a director who wishes to be in control all the time and wishes to be informed whenever changes are being made regarding the production the marketing of the film.

I argue that directors working in the 21st century do not take as much responsibility and play a big role in the marketing of their films. Furthermore, Kubrick had a close relation with Saul Bass as did Bill Gold with Alfred Hitchcock. This leads to the fact that communication between art directors and the directors of film result in incredible posters.

Kubrick has gained a reputation of being a perfectionist known for not making anything but flawless perfection when it comes to moviemaking. For reference, take a look at this 10-point letter he sent to his projectionists (1975). In this letter Kubrick tells his projectionists that *"An infinite amount of care was give to the look of 'Barry Lyndon' ...all of this work is now in your hands."* For instance, he points out the film was photographed in a 1-1:66 ratio and that it should be projected in the same ratio. He also points out what parts of the soundtrack should be played and when.

7.3 Illustrations and photos

In this section we will take a look at how the presenting of cast, location and other elements apart from the typeface is depicted in the poster and how it has developed. I will use a few posters as examples, analyze them and conclude the findings. It is also important to acknowledge when it became more common to use the actors as key elements in the posters. Why? Because in my view, the aesthetics, the beauty behind the poster as artwork lost a bit of its meaning when designers started to, or were forced to, include actors in the posters. As a designer I can imagine it being challenging when told what you **MUST** include in the design, rather than having the final say and letting the creativity flow naturally.

If we look at the posters in the text *Evolution Of Horror Movie Poster Designs: 1922-2009* provided by a user under the pseudonym Dainis at www.hongkiat.com, we can assume that Alfred Hitchcock's *Psycho* (1960) was one of the first films to have a poster with photographic artwork on it. On some of the posters, it is hard to say whether the poster has been hand-made or if photography has been used. Information like this is hard to back up since movies have been made around the globe, some of them more known and spread out than the rest.

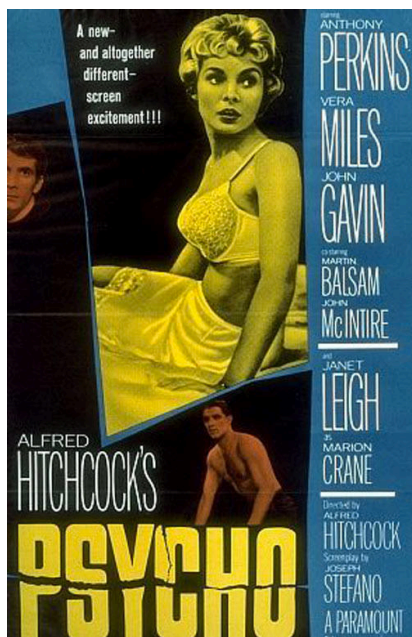


Figure 31 *Psycho*
(1960)



Figure 32 *The Birds*
(1963)

If we look at **figure 32**, we can see that a frightened woman is attacked by a flock of birds. The choice for this might be explained by the fact that the title of the film doesn't necessarily message the audience that the genre of the film is horror. On the left side of the poster, you can see the director Alfred Hitchcock. On the lower corner of the right side you can see Tippi Hedren, the female star of the film.



Figure 33 *Nightmare on Elm Street* (2010)

Here you can see the poster for the remake of *A Nightmare on Elm Street* (2010) (**Figure 33**). As you can see, this is a photography, which has then been manipulated with an image editing software.

Let us focus on the photo. The main colour they have used is red. Taken into consideration the fact that the film revolves around a dead child rapist who kills children in their dreams, I do not think any other colour would have been suitable. The main colour is the same as the one in the title, which makes the poster look less busy. I think the woman in front of the villain looks edited into the photo. Colour corrections and levels have been changed to make it look darker. This poster is not too bad. However, if this was painted by an artist it could get that artistic touch that the older posters have.

As I pointed out earlier, posters today mainly strive to portray the actors and/or directors in the posters to assure a box office hit. I mentioned this in a negative tone. However, exceptions can be made, such as the one above.

The poster does not necessarily lose its aesthetic beauty just because actors and/or directors are featured on the posters. I argue that the main factor "killing" the movie poster is photography. Hand-made posters automatically give the impression that the producers responsible for the production values have reached out to even the art department. Directors and/or actors can be featured in the poster designs, just as long as they are not the only entity the designer needs to keep in mind and enhance.

7.4 Tag lines

What is a tag line?

"a memorable phrase or sentence that is closely associated with a particular person, product, movie etc." (Merriam-Webster)

Tag lines are the comments that are featured on some of the movie posters.

What is the purpose of tag lines?

The purpose is to awaken curiosity, possibly hint the plot and to claim creativity.

It is not a necessity, but can reassure the audience that the film has for instance got good reviews (Look at **figure 1**). It can even be a slogan for the film that the production team has invented (Look at **figure 17**). But in the case of, for instance, Hitchcock's films (Look at **figure 32**) you can see that that the poster contains one of his own quotes. In this case it is:

"...and remember, the next scream you hear may be your own!"

-Alfred Hitchcock

I personally find tag lines interesting, not necessarily as messages to the audience, but rather how they have somehow gained a "cult" status. By "cult" status I mean that someone might have heard one of these tag lines even though they haven't seen the actual film. I haven't seen *The Birds*, but I know that I've heard the quote above from somewhere. How can this be? Unfortunately, not a lot of research has been made around this area, so it is hard to say.

"In space no one can hear you scream."

This tag line was featured on the poster for cult science-fiction horror film *Alien* (1979). This tag line supports the title, since it is a science-fiction, and suggests the audience that it is in fact a horror film.

"Someone has taken their love of scary movies one step too far. Solving this mystery is going to be murder."

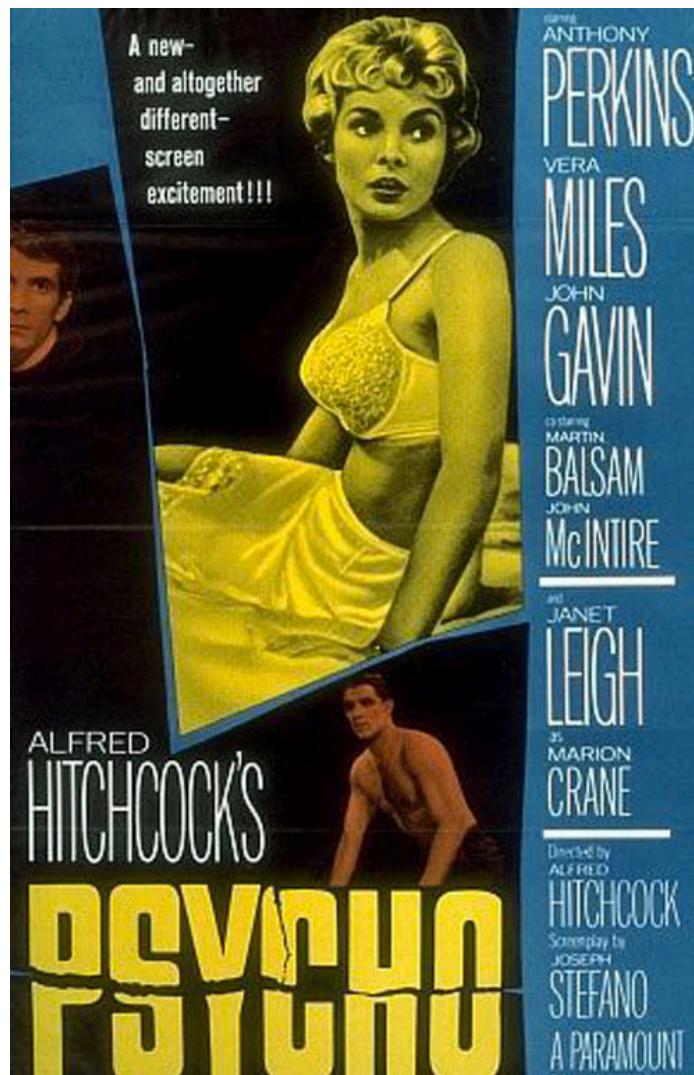
This is the tag line for *Scream* (1996). This tag line implies the audience that it will be revealed at some point in the film who the villain is.

"Every puzzle has its pieces."

This is the tag line used for the first *Saw* (2004) film. The poster has severed foot in it, which suggests that puzzle may refer to the body being a puzzle and the leg being a piece of the puzzle. It can also mean that there's is something more to the plot of the film and that the audience need to figure out twists and untie knots in the plot.

7.5 Analysis of Psycho (1960)

Figure 31 *Psycho*
(1960)



Let's analyze **Figure 31** above and take all the aesthetics I've gone through into consideration.

The main protagonist, presumably the woman in the middle of the poster is portrayed in yellow. I mentioned earlier while analyzing *The Shining* (**Figure 1**) that yellow connotes danger. In this case, we ask our selves; is the woman in danger, or is SHE in fact the danger? Her innocence, facial expression and beauty suggest she plays the victim. The men in the poster seen on the left and below the woman are portrayed in red. Red connotes death and the sense of evil. We can assume that one of the men is the villain, but cannot know for sure if the both of them are.

The margin the on the right contains the information about the cast and crew. The colour of the margin is blue. I think they chose this colour to separate the information about cast and crew from the rest of the poster. It is not relevant to what is going on between the characters. What is important however, is the title. The title is the same colour as the woman. The title is also in bold letters in contrast to the directors. I think the choice for this colour was to keep the poster from being too colorful. Besides, the colours are light and the contrast between them looks amazing. The tag line "A New and altogether different screen excitement!!!" combined with the title and the rest of the elements suggests that it is a horror film. My conclusion about the aesthetics is, that if you combine the right elements and put a little effort you can make wonders. I think the importance of marketing has been put in front of the aesthetic beauty (**Figure 16**). This isn't necessarily a negative thing though. If the poster is a success in the marketing campaign of the film, fair enough.

The posters for Hitchcock's film *The Birds* (1963) (**Figure 32**) is a proof that aesthetic beauty can be combined with successful marketing elements with a good outcome.

8. Conclusion

In conclusion, we can agree that there are many different ways to design a horror movie poster. The motives behind the choice of key elements and the use of these key elements in horror movie posters vary, depending on the era the poster is made and what the sole purposes behind the designs have been. By analyzing posters in my study I have realized that the design for a poster is aesthetically beautiful and pleasing for the eye, or created more as a tool of advertisement. In some cases the poster can be combination of the two. (Figure 26)

On thing that occurred to me, is the fact that poster designers these days are not known, not at least in the same way. It is almost impossible to find information on who has designed what during the 2000's. Meanwhile, designers like Saul Bass and Bill Gold still bathe in glory for work they did 50 years ago. You can find online shops that stock their artwork, articles about their lives and work. They were not the only one's who did great work, they just happened to be the right men in the right place in the right time. It is also worth mentioning that these designers were also painters, which gave them the advantage of being able to produce a hand-made poster.

For this research, I used theories by various authors, ranging from film theorists to psychologists. The theories helped me understand why designers have chosen to feature the elements they have. I have looked at how key elements support each other and what could be done to make them even more supportive.

Because art can take any form, one must keep in mind that analyzing posters is very subjective. Someone, somewhere might think the opposite of what I do. They might argue that poster designs have become better because of the new technology available.

Posters used to play an important role in the pre-publicity of the film. This role has been taken over by the release of trailers on social media and the release of small posters and photographs on the web.

The fate of movie posters have suffered the same way as album covers in music industry. My next study could be "***How do album covers promote music compared to posters promoting movies?***"

I hope and believe that movie posters will play a bigger role again one day. Production companies just need to bear in mind that although generating revenue is important for the film industry, they must not forget that films are art and that the marketing behind them should be this as well.

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Abstrakt

I detta examensarbete ska jag analysera skräckfilmsplanscher och ge en inblick på hur de har utvecklats med åren och hur skräck marknadsförs i filmplanscher. Jag ska även förklara estetiken bakom planscherna, hur den har förändrats och varför. Orsaken till varför jag valde detta som mitt ämne var pga. att kvaliteten och insatsen som blivit satt på skapandet av dessa planscher. Dessutom har jag alltid varit fascinerad av dem och vill skapa dem själv i framtiden.

Jag ska kolla hur planscherna har utvecklats, inte endast från en ekonomisk synvinkel utan även genom trenderna som existerat samt från en psykologisk synvinkel. Man kan vara överens om att allt mindre tid samt resurser används i skapandet av planscherna i dagens läge. Detta betyder nödvändigtvis inte att designers inte skulle ta inflytande från varandra då de skapar något den allmänna publiken vill se.

Skräckfilmsplanscher har existerat sedan 1800-talet.

Pga. att ämnet är så brett, har jag valt att reducera mitt studieämne till de västerländska planscherna, med primär fokus på Hollywood produktioner.

Introducering

Syftet med detta arbete är att ta en titt på hur skräckfilmsplanscher har utvecklats, och förstå varför de utvecklats från vad de var, till vad de är nu. Som det nämns ovanför, har den moderna filmplanschen blivit mer som ett litet extra i marknadsföringsprocessen, istället för att fungera som ansiktet för filmen som framtida generationer vill ha hänga hemma på väggen.

Hur har filmer blivit marknadsförda i planscher?

Om man tar en titt på Stanley Kubricks film *The Shining* (1980), blev den framställd i planschen såhär: Titeln av filmen är i mitten av planschen, så att tittaren genast ser vilken film det är frågan om. Färgerna som använts är gul och svart. Det är ett ansikte inuti titeln, som kan verka förvirrande, men ändå samtidigt intressant. Eftersom gul färg signalerar fara (bl.a. varningsskyltar i trafiken är gula), vet tittaren genast vilken genre det är frågan om. Kommentaren "*A Masterpiece Of Modern Horror*", medför att filmen fått bra recensioner av filmkritiker.



Figure 1 *The Shining* (1980)

Man kan vara överens om att Kubrick, regissören av filmen var en perfektionist. Detta kommer bl.a. fram i ett brev som Kubrick skickade åt sina projektionister, som innehöll detaljerade instruktioner hur de skulle sköta sitt jobb då filmen *Barry Lyndon* (1975) hade sin premiär.

Då Saul Bass, en mycket känd plansch designer som var nära vän till Stanley Kubrick, skickade sina första skissar och idéer för *The Shining* (1980), kollade Kubrick personligen igenom skissarna och avvisade de skissarna han inte tyckte om. Han skrev ner även sina egna tankar samt idéer och skickade dem tillbaka till Bass. (Marshall, 2014)

Detta exempel visar att t.o.m. regissören av filmen hade åsikter i skapandet av planschen för denna film. Detta är ett fenomen som jag antar börjat försvinna. Vi kan bara anta att regissören för t.ex. *The Avengers* (2012) inte hade någonsomhelst koppling till beslutet över hur planschen för filmen ska se ut. Jag har tyvärr inga referanser för detta, men jag kan säga det från erfarenhet efter att själv ha skådespelat i ett par kortfilmer.

Det finns en anledning till detta. Eftersom reklamer blivit en så påverkande faktor i hela marknadsföringsprocessen inom filmindustrin, räcker inte budgeten längre till planschen. På 1920-talet, fick människor information om filmer genom djungeltelegrafan, dvs. genom att berätta till varandra, reklamer i dagstidningar, och slutligen från planscher. Detta är också nämnvärt att konkurrensen på den tiden var betydelselös i jämförelse till dagens läge. Nuförtiden släpps skräckfilmer på löpande band. De har dåliga manus och skådespelarna presterar inte heller för fullt. Detta kan också bero på det dåliga manuset eller på regissören. Det finns helt enkelt inte utrymme i budgeten och tidtabellen att sätta på en plansch. Man anlitar någon snabbt, och vill ha något snabbt.

Trots allt är det möjligt att skapa en estetiskt vacker filmplansch. Hela frågan kring huruvida en plansch är estetiskt vacker är ändå subjektiv. Det finns inte rätt eller fel. Men detta arbete kan vara intressant för alla som gillar skräckfilmer och deras planscher!

Vad vill jag fråga?

Då jag började med detta examensarbete i England, hade jag redan bestämt mej för att göra ett till arbete om filmplanscher i en annan kurs under namnet Major Practical Project. Jag blev inspirerad då jag såg planscher som artisten Saul Bass gjort till filmerna av bl.a. Stanley Kubrick.

I denna kurs gjorde jag minimalistiska planscher till kända skräckfilmer och försökte använda så få element från filmerna som möjligt, men ändå göra det klart vilken film som var i fråga. Då jag skissade och skapade dessa planscher med Illustrator, började jag fundera hur planscher har utvecklats under historiens gång.

Det fanns dock ett stort problem som jag mötte under skrivandet av detta examensarbete. Det finns inte alltför mycket forskning kring ämnet. Men jag ville inte ge upp. Jag använde det jag hittade, från psykologiböcker som innehöll fakta och teorier om rädsla och ångest till färgdiagram om utvecklingen av planschernas färgsättning från mitten av 1900-talet fram till modern tid. Min lärare Alan Meades behövde inte mycket förklaringar utan förstod mitt dilemma. Han visade mej användbara källor och hjälpte mej förstå hur de ska användas.

Dessa frågor ställde jag mig själv:

-Hur såg planscher ut förr och idag i stort sätt?

Fast det är subjektivt ifall planscher var estetiskt snyggare förut än vad de är idag, kan alla som sett planscher från mitten av 1900-talet och jämfört dem med moderna planscher vara överens om att deras kvalitet sjunkit. Med kvalitet menar jag mängden tid och resurser som man ägnat åt skapandet av planscher.

-Vad var och är huvudtemat i plannen?

Var det viktigt att framföra vem som skådespelade i filmen, huvudkaraktärer, protagonist/antagonist eller något viktigt element som framträdde ofta i filmen?

Det är klart, att eftersom planscher tidigare hade en viktigare betydelse i marknadsföringen av filmerna, har stilen ändrat medsamma.

Planscher var konstverk tidigare, medan de numera vill framföra vem som skådespelar i filmen. Om man kollar på **figur 17**, ser man att de ansvariga för marknadsföringen av filmen vill sätta tyngd på att två stora Hollywood-stjärnor skådespelar i filmen. Planschen är uppbyggd runt detta. Om man tittar på **figur 21**, ser man att konstnären använt vissa element från filmen för att skapa en viss identitet till filmen.

-Är planschen en illustration eller används foto?

Denna fråga har delvis samma svar som frågan ovanför.

Tidigare, dvs. i början av 1900-talet fanns inte teknologin att skapa digitaliserade planscher. Därmed var samtliga planscher handgjorda illustreringar. Det är också värt att påpeka, att eftersom skaparna fick mera uppmärksamhet förr än skådespelarna, har skådespelarnas närvaro blivit alltmer vanlig på planscherna.

-Vilken färgsättning används i planschen?

Om man kollar på färgpaletten av Vijay Pandurangan (**Figur 20**), ser man att planscher som utgivits de senaste 40 åren har mycket mörkare nyans än de som blivit utsläppta i början av 1900-talet. Paletten visar att planscherna har blivit mörkare generellt sätt.

-Vilket typsnitt används oftast och varför?

Används typsnittet som en logo genom hela film-franchisen?

Ett mycket vanligt typsnitt i skräckfilm skräckfilmplanscher är ett Sans-Serif typsnitt, vilket betyder att bokstäverna har sk. fötter. Varför? William James & Henry påpekar att människan är rädd för objekt som påminner dem om bl.a. spindlar och ormar. Det är en medfödd egenskap som fungerar som ett alarm och varnar oss om hot.

-Har planschen en tagline?

Plancher har ofta en tagline, som ger information vad intrigen eller genren filmen är. Vissa taglines, som filmerna, har fått en kultstatus och är kända bland sina fans.

"In space, no one can hear you scream."

(i rymden kan ingen höra dej skrika.)

Denna tagline ser man på planschen för *Alien*(1979).

En kort tagline som gör det klart att filmen är en skräckfilm (scream) och utspelas i rymden (space).

VARFÖR har planscherna ändrats mot det sämre?

Man kan alltid spekulera varför planscherna tappat sin roll inom marknadsföringen av filmer. Film trailrar, dvs. reklamfilmer såg man på vita duken redan i början av 1900-talet, men de blev vanliga på 60-talet, då Hollywood genomgick en reform. Denna reform innebar att visa snabbt klippta snuttar i syftet att marknadsföra filmer, på samma sätt som man marknadsförde produkter och tjänster på TV.

YouTube och facebook har också blivit alltmer vanliga ställen för produktionsbolag att marknadsföra sina filmer. De kan vara delade av sidor man gillar eller vänner, men kan också vara sponsorerat innehåll.

Litteraturöversikt

I denna avdelning diskuterar jag om litteraturen och källorna jag använt i mitt arbete. Eftersom det inte finns alltför mycket litteratur, många åsikter och debatter kring ämnet, varierar mina källor från YouTube-videon, blogginlägg och tidningsartiklar till akademiska böcker som handlar om psykologi och filmteori.

De facto var den enda "litteraturen" jag kunde i biblioteket som var direkt kopplat till mitt ämne var verket *Horror Movie Posters: Illustrated History of Movies Through Posters* (1998). Denna paperback upplaga av verket var mer som en samling av planscher, och gav därmed inte hemskt mycket användbar information för arbetet.

Problemet som uppstår med litteraturen och källorna är, att all information som inte backas upp av egentlig, nerskriven och utsläppt litteratur, måste emottas med skepticism och kritik. Det är också värt att påpeka, att eftersom filmer samt deras planscher existerat sedan 1800-talet runt världen, är det omöjligt att ta alla länder och hela filmindustrin i hänsyn. Pga. detta har jag valt att sätta fokus på västerländska skräckfilmsplanscher, huvudsakligen på Hollywood produktioner som alla är bekanta med.

Detta avsnitt innehåller också analyseringen av skräckfilmsplanscher från en psykologisk synvinkel som förklarar hur planscherna blivit skapade i syftet att fånga åskådarens blick.

"People are born with automatic visual detection mechanisms for evolutionarily threatening stimuli, such as snakes. These threatening stimuli are detected more quickly than nonthreatening stimuli and are thought to have evolutionary origins; efficiently detecting threats no doubt provided a selective advantage for our human ancestors" -William James, Henry Holt and Company, *The Principles of Psychology* (1890)

I boken *The Principles of Psychology* (1890), förklarar författarna William James och Henry Holt att människans öga och sinnet kan upptäcka olika former av hot. Dessa hot är bl.a. insekter och djur som kan vara potentiellt fientliga, giftiga och otrevliga generellt sett. Det som gör denna undersökning intressant är att dessa uppenbarelser använts i marknadsföringen av filmplanscher. Om man söker på "horror movie poster" i googles bildarkiv, ser man att majoriteten av planscherna har ett ansiktsporträtt på planschen. En del av planscherna sätter mera tyngd på synligheten av ögon.

Figure 2 *Turistas*
(2006)



Figure 3 *One Missed Call*
(2008)



Figure 4 *The Eye*
(2008)



Figure 5 *The Theatre Bizarre*
(2011)



Figure 6 *The Grudge 4*
(2009)



Figure 7 *House*
(2008)

Planschererna ovanför visar att ögat använts som det centrala objektet i syftet att väcka den hot upptäckande mekanismen. Enligt William James och Henry Holt, kan även ett argt ansikte utlösa mekanismen i fråga.

Vi kollar närmare på **Figur 7**. Eftersom filmen heter "House" kan vi anta att filmen utspelar sej i ett eller flera hus. I mitt tycke borde planschen ha lämnats som så. Det som gjorts här, vilket jag tycker är en aning onödigt, är att de lagt till ett par ögon i himlen ovanför huset. Dessa ögon ser ut som om de int hör hemma i planschen. Man kan anta att skaparna av planschen varit medvetna om hotmekanismen och utnyttjat den i designen. Som det ser ut, var de inte totalt övertygade om att huset i sej inte verkade skrämmande nog. De ville fånga tittarens blick med hjälp av psykologiska faktum istället för att lita på estetiken.

Ifall man kombinerar ett ansiktsuttryck som signalerar ilska, sorg eller obehag med element från själva filmen, får man skapat en plansch som förmodligen avviker från resten av planschererna vid den lokala biografen, men är inte nödvändigtvis ett mästerverk inom konst.

Figure 8 Hannibal
(2001)



"Advertising posters for *Hannibal*, featuring the doctor as red-eyed devil with half of his sallow face in deep shadow, both alluded to the long gap between films as well as promised even higher levels of mayhem with the tagline: 'Break the Silence'. Notably missing from the poster images was Clarice Starling or any other female face, such as the evocative mute woman from *Silence*'s marketing campaign. This time around, the poster and title promised, somewhat misleadingly, the focus would be on the devil himself."
(Simpson, 2004)

I boken *Horror Film: Creating and Marketing Fear* (2004), påpekar en av författarna Philip L. Simpson att planschen för *Hannibal* (2001) ger tittaren en känsla över att "inget är över". Taglinen "Break The Silence" tyder på att filmen kommer att innehålla mera blod, rädsla och hemskheter än vad filmens företrädare *Silence of The Lambs* hade.

Planschen för den tidigare filmen hade också ett ansikte som det centrala objektet, men istället för att använda brottslingen, användes filmens hjälte Clarice Starling. Eftersom uppföljaren *Hannibal* (2001), fokuserar på brottslingen och hans gärningar, passade denna design mer än väl. Genom att färga ögonen och skugga halva ansiktet inser tittaren genast att det är en skräckfilm. Även om denna design är ytterst typisk i skräckgenren, lämnar den inga frågor obesvarade. Den är skrämmande och ger en tydlig blick över vilken genre planschen tillhör och vem brottslingen i filmen är.

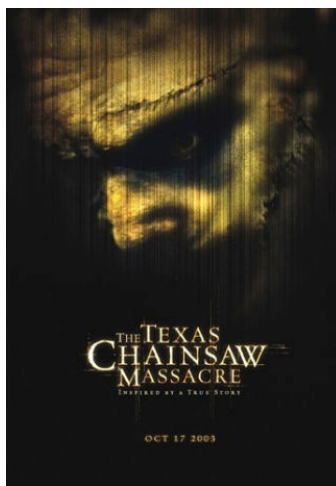


Figure 9 The Texas Chainsaw
Massacre
(2003)

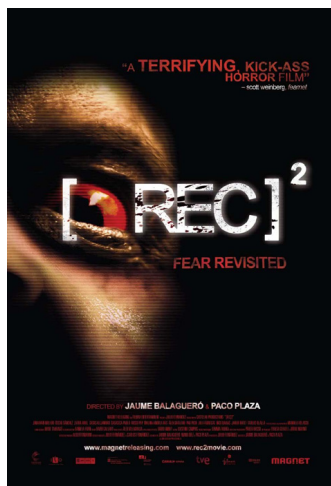


Figure 10 REC2
(2009)



Figure 11 Mirrors
(2008)

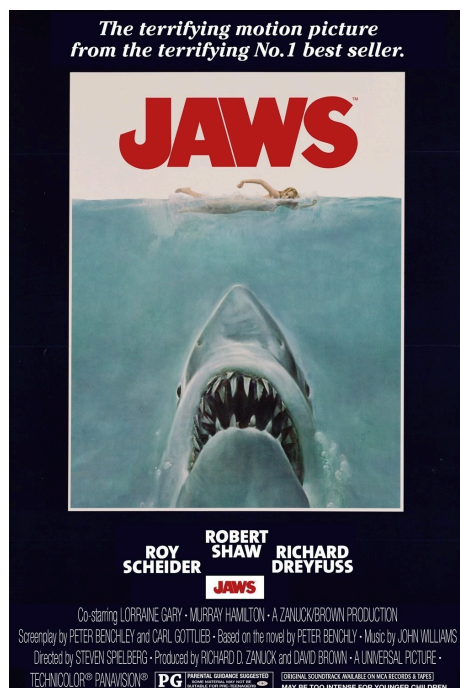
Här ser man hur konceptet blivit använt i andra planscher för kända skräckfilmer. Tar vi en närmare titt på dessa planscher, ser vi att färgsättningen inte skiljer sej från varandra alltför drastiskt. I **Figur 9** (The Texas Chainsaw Massacre), ser vi att kontrastfärgen till svart är en blandning av brunt och gult. **Figur 10** (REC2) och **Figur 11** (Mirrors) har använt den vanliga blandningen röd och svart. **Figur 9** och **Figur 11** använder teckensnitt med seriffer, medan **Figur 10** använder ett sanserif-teckensnitt (ett teckensnitt utan seriffer). Detta är förmodligen pga. att titeln i **Figur 10** används som en logo genom hela filmserien.

"I can't believe they are doing so little. I can't believe they're not marketing the movie. They're just showing the actors, so every movie looks like the next one"

-Bill Gold (*Secrets Behind Hollywood's Greatest Movie Posters* by A. Block, 2011)

I en nyhet skriven av Alex Ben Block, en journalist för The Hollywood Reporter, intervjuar Block en välkänd designer Bill Gold. Gold är känd för att ha skapat planscher för filmer som *Dirty Harry* (1971), *Casablanca* (1942) och *My Fair Lady* (1964) med flera. Det nämns i intervjun att Gold uppskattade filmerna och deras handling - handlingen som han ville framträda då han skissade planscher. Citatet ovanför backar upp min teori över att planscher blivit en aning "slarviga".

Golds påpekanden fick mej att tänka på ett kapitel jag läste i boken *Film Theory Goes to the Movies: Cultural Analysis of Contemporary Film* (2012) av Jim Collins & Co. I detta kapitel, under rubriken *Jaws and the New Hollywood* förklarar författaren att filmen *Jaws* (1975) av Steven Spielberg satte ett slut på den fem-åriga recessionen i Hollywood. Filmen överskred sin budget, men räddade dagen genom att bli en kassasuccé.



Spielberg har producenterna D. Zanuck och David Brown, som satsade hela 2,5 miljoner dollar på marknadsföringen av filmen, att tacka för detta. Det kommer också fram att budgeten för marknadsföringen av filmen stod även för kampanjen som omfattade det printade materialet (planschen till vänster), TV- samt radioreklamerna.

Figur 12 *Jaws*
(1975)

I boken *High Concept: Movies and Marketing in Hollywood* (2010), beskriver författaren Justin Wyatt jämförelsen mellan *Jaws* (1975) och den musikaliska dramatan *Nashville* (1975) som en "användbar kontrast mellan hög och låg koncept print marknadsföring". Han menar att marknadsföringskampanjen för *Nashville* (1975) inte var en lika stor succé som kampanjen för *Jaws* (1975).

Wyatt poängterar att printen för *Jaws* (1975) förekom i många former av marknadsföring; på TV, en version av novellen som filmen utspelar sej på, och slutligen planschen. Wyatt anser att kampanjen för *Jaws* (1975) var mer lukrativ, än kampanjen för *Nashville* (1975). Enligt BoxOfficeMojo, tjänade Nashville 9,9 miljoner globalt, medan Jaws tjänade hela 260 miljoner.

Medan Jaws lyckades skapa ett brand åt sej med hjälp av plansch reklamkampanjen, lyckades Nashville inte åstadkomma samma status. Han menar att berättarstilen i filmen kombinerat med det komplicerade sociala temat inte kunde sammanslås till en bild som planschen för Jaws innehöll.

Sammanfattning

Vi kan vara överens om att det finns flera olika sätt att designa en plansch för en skräckfilm. Motiven bakom huvudelementen kan variera, beroende på vilken tid de gjorts och vad syftet för designen varit. Genom att analysera planscher i mitt arbete, har jag insett att planscher antingen gjorts till ett estetiskt vackra konstverk, eller mera som ett marknadsföringsverktyg. I vissa fall kan det vara bägge.

Designers som skapar planscher i dagens läge, har inte samma status som de gjorde förr i tiden. Det är nästan omöjligt att hitta information över vem som skapat planschen för någon viss film på 2000-talet. Under tiden fortsätter Saul Bass och Bill Golds konstverk att klä människors väggar, 50 år efter att filmen kommit ut! Man hittar deras verk i olika online-butiker och kan läsa om deras liv i olika tidningsartiklar.

För detta arbete, använde jag teorier från böcker som behandlade filmteori till psykologi. Teorierna hjälpte mej inse varför designers använt vissa element i sina skapelser. Jag har sett hur elementen i planscherna stöder varandra, och förstår hur man kan förbättra dem.

Eftersom konst ta olika former, måste man komma ihåg att analysering av filmplanscher är subjektivt. Det är osannolikt, men möjligt, att någon tycker det motsatta av det jag skrivit. De kan alltid argumentera att planscherna blivit bättre pga.bildredigeringsprogram.

Planscher brukade ha en viktig roll i det tidiga skedet av filmens marknadsföring. Denna roll har nu blivit ersatt av film-reklamer på sociala median och utgivandet av små "teaser" reklamer och bilder på nätet. Planscherna har lidit samma öde som skivornas omslag i musikindustrin. Mitt nästa arbete kunde heta "***Hur marknadsför omslagen musik i jämförelse till hur planscher marknadsför filmer?***"

Jag hoppas och tror att filmplanscherna kommer att ha en större roll ännu en dag. Produktionsbolagen måste bara komma ihåg, att fast det är viktigt att få inkomster i filmindustrin, är det lika viktigt att komma ihåg att filmerna är konst och marknadsföringen bakom dem borde också vara det.